

HÔTEL DE CAUMONT

AIX-EN-PROVENCE-ART CENTER

PRESS KIT



Press contact

Diane Soulié - 01 56 59 92 57
diane.soulie@culturespaces.com

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PARTAGER LA CULTURE



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THE HÔTEL DE CAUMONT, ART CENTER IN AIX-EN-PROVENCE

Classified as a historic monument, the Hôtel de Caumont is one of the finest mansions in Aix-en-Provence, dating from the eighteenth century. Located near the Cours Mirabeau thoroughfare, in the Mazarin district, it has been completely restored in order to house a new Art Centre (since May 2015).

Open to all art forms, the Art Centre aims to present two temporary exhibitions every year, devoted to the major artists in the history of art, from ancient art to the present day. Recreating the atmosphere and aesthetic characteristics of the eighteenth century, the Hôtel de Caumont Art Centre is an important cultural centre in Aix-en-Provence, in which art can be discovered and shared with passion.

At the heart of the hôtel de caumont art centre's cultural project: two major exhibitions every year. Exactness and openness are the key words in the Hôtel de Caumont Art Centre's cultural programme. The Centre's artistic, scientific, and pedagogical project focuses on the fine arts. At the heart of the Centre's programme every year are two temporary exhibitions devoted to major artists—from ancient art to the present day—which are presented in the temporary exhibition rooms (eight rooms with a total surface area of 400 m²) located on the two upper floors. The programme is created in conjunction with well-known specialists, curators, and art historians. An original scenography that complies with international museographic standards is created for each exhibition.

A film about Cézanne in the Pays d'Aix, screened every day.

In an auditorium—a projection room that can seat one hundred people—Cézanne au Pays d'Aix, a twenty-minute film about Paul Cézanne (1839–1906), is screened every day.

Directed by Ligne de Front, the film presents the career of the great Impressionist painter and precursor of cubism and his passion for Aix-en-Provence and his region, and focuses on the major events that influenced his life and art. Well-known Paul Cézanne specialists have contributed to the project: Denis Coutagne, an art historian and Honorary Curator of the Musées de France, and Philippe Cézanne, the master's great-grandson.

Regular conferences, concerts and performances

The Hôtel de Caumont Art Centre is a venue where various types of artistic expression can be exchanged and shared. Consequently, it hosts performances by artists, dance shows, and concerts, as well as lectures and conferences to broaden artistic horizons.

A lively venue with a café; gardens and cultural gift shop

On the ground floor the historical rooms provide visitors with an opportunity to immerse themselves in the ambiance of the eighteenth century. One can enjoy a peaceful lunch, a pastry or cake at teatime, or a drink in the evening in the Café Caumont, with its terrace overlooking the French gardens, which contributes to the revival of the venue by offering a delicious break in the heart of the Mazarin district. Housed in the former library and a cabinet de curiosités, the cultural gift shop stocks books on the temporary exhibitions in the Art Centre, eighteenth-century hôtels particuliers (private mansions) and art, and a wide range of objects that can be purchased as souvenirs.

CULTURESPACES

With **thirty years of experience and more than four million visitors a year**, Culturespaces—founded in 1990 by Bruno Monnier—is the leading private operator in the management and promotion of monuments, museums, and art centres. Since 2012, Culturespaces has also become a pioneer in the creation of digital art centres and immersive digital exhibitions.

Sites promoted and managed by Culturespaces:

- the Bassins de Lumières (since 2020),
- the Atelier des Lumières (since 2018),
- the Hôtel de Caumont - Art Centre, Aix-en-Provence (since 2015),
- the Carrières de Lumières, Les Baux-de-Provence (since 2012),
- the Musée d'Art et d'Histoire and the Antique Theatre in Orange (since 2002),
- the Musée Jacquemart-André, Paris (since 1996),
- the Castle of Baux-de-Provence (since 1993),
- the Villa Ephrussi de Rothschild, Saint-Jean-Cap-Ferrat (since 1992).

Culturespaces oversees the promotion of the venues and collections, the reception of the general public, the management of staff and all the services, cultural animation, the holding of temporary exhibitions, and the sites' national and international communication.

Aware of the importance of preserving the national heritage for future generations, Culturespaces also contributes each year to funding restoration campaigns on the monuments and collections it manages.

Culturespaces ensures the highest standards for the reception of the general public and its venues are open seven days a week; it offers visitors free audio guides, applications, Wi-Fi, and activity books, as well as discounted admission prices for families, young persons, and the elderly.

THE HÔTEL DE CAUMONT, A BIT OF HISTORY...

In the early 18th century, François Rolland de Réauville, Marquis de Cabanes, who by inheritance took the name of François de Tertulle, wished to build a mansion worthy of his position as second President at the Court of Auditors of Aix-en-Provence. He chose the Mazarin district and asked Robert de Cotte, steward and principal architect of the King's Buildings, to draw up plans of a residence that would set itself apart from the other mansions in the area. The first stone was laid on 4th April 1715.

On the death of François Rolland, his wife, who was childless and now a widow, exchanged the mansion for that of Jean-Baptiste de Bruny, baron of the Tour d'Aigues, who owned one nearby. His grandson Jean-Baptiste Jérôme de Bruny, a great art lover, then assumed responsibility.

PAULINE, MARQUISE DE CAUMONT

In 1795, Jean-Baptiste Jérôme de Bruny died and his daughter Pauline, born in 1767, inherited his belongings

after her brother's death. The following year she married Amable of Seytres, Marquis de Caumont. Henceforth the mansion took the name of Hôtel de Caumont. Pauline was at this time a living legend in Aix; she was born during the reign of Louis XV and as an adolescent, of great beauty, she grew up in luxury and with the taste of Versailles.

She gave a new impetus to life at the Hôtel de Caumont by organising numerous receptions, plays and concerts there. On the advent of the French Revolution, Pauline retired from high society, life and the splendour of the Hôtel de Caumont faded. In 1850, Pauline died childless. Her sole heir, Louis-Charles de Bruny, sold the Hôtel de Caumont to Jean-Baptiste Albert de Roux in 1854. The last private owner to live in the mansion was General Isenbart.

A SANCTUM OF THE RESISTANCE

After an initial lavish lifestyle in the company of the noble families of Aix, during the Second World War, the mansion figured amongst the places that marked the history of the French Resistance. At this time the mansion was rented as several apartments. Hélène Ardevol (1892-1976), the concierge, courageously gave shelter to many members of the Resistance. A commemorative plaque at the entrance of the building pays tribute to her.

A FORMER MUSIC ACADEMY

The mansion began a third life under the banner of the arts and public interest when the City of Aix-en-Provence in 1964 bought it from General Isenbart to set up the Darius Milhaud National Conservatory of Music and Dance.

SINCE 2015, A VENUE FOR ART AND CULTURE

In order to finance the construction of its new conservatory of music, the city of Aix-en-Provence entrusted the Hotel de Caumont to Culturespaces in 2010. Under the leadership of Culturespaces, it becomes in 2015 Art Center and hosts two major exhibitions a year.



Balcon d'honneur, détail de ferronnerie, Hôtel de Caumont © C. Moïenc

Plan

Unlike many private mansions in Aix-en-Provence which open directly onto the street, the Hôtel de Caumont is built 'between court and garden' : it is organised according to the sort of plan that appeared in Paris during the 16th century, which on an urban scale corresponds to a chateau and its park. It is characterised by four elements which move progressively from the public to the private space : the entrance gateway, the carriage courtyard, the main building and the garden. By the sheer scale of its design, unparalleled in Aix-en-Provence, by its harmonious proportions and the classicism of its façade, it represents a magnificent illustration of the 18th century French architecture. Features of outstanding quality include the carriage gateway, the façade, and the staircase with wrought iron bannister, all of which were included in the inventory of Historic Monuments in 1925 with the entire hotel being so-classified in 1987.



1. Accueil-Billetterie / Reception-Tickets
2. Cour des communs / Service quarters' courtyard
3. Auditorium
4. Cour d'honneur
5. Hall d'entrée / Entrance Hall
6. Salon de musique / Music Room
7. Chambre de Pauline de Caumont / Pauline de Caumont's bedroom
8. Salles d'exposition / Exhibition rooms
9. Librairie-Boutique / Bookshop

Espaces de réception / Event areas

10. Salon des putti
11. Salon des rinceaux
12. Salon chinois
13. Grande galerie
14. Jardin haut / Upper garden
15. Jardin bas / Lower garden

VISIT OF THE L'HÔTEL DE CAUMONT

THE SERVICE QUARTERS' COURTYARD

The service quarters' courtyard, referred to as the 'outer courtyard' on Robert de Cotte's drawings, is a rectangular esplanade bordered by three buildings. It was used for parking guests' carriages and sedan chairs, adorned with their coats of arms and rich colours.

To the South, the building featuring three carriage gates housed the mansion's stables. In the 18th century, this outbuilding was used daily by the servants: the women did the laundry and had food delivered here, and the men stored their tools in it.

The current Art Centre reception area occupies the East wing, built originally as servant living quarters. A team of chambermaids, servants, valets, butlers, grooms, and kitchen staff all worked to uphold the lifestyle and prestige of the mansion's owner.

THE ARCHITECTURE AND FACADE OF THE MANSION

The original drawings for the mansion are the work of Robert de Cotte. He designed the facade to reflect the distinctive social status of French nobility. The initial plans encompassed the classical style that dominated Parisian architecture at the time, with a straight facade and a different architectural order on each level: Doric, Ionic and Corinthian.

Joseph François Rolland de Réauville, whose father had commissioned the design, made changes to the initial plans, steering away from the architectural classicism of Paris to reflect a more Southern influence. The decor was embellished with a pediment on the top floor in addition to the one on the first floor which was softened with an arch design. The Corinthian capitals of the top floor were replaced with Rococo-style consoles.

The *livre de raison* (accounts book) detailing the Réauville family spending accounts for their mansion can be found at the Musée Arbaud in Aix-en-Provence. The manuscript provides a chronological order of all the stages of construction, from when the first stone was laid, for which an entry was made on 4 April 1715 for 30 pounds, to when the last bills were paid.

It includes contracts signed between the Réauvilles and various building trades (stone-cutters, masonry workers, plasterers, carpenters, joiners, locksmiths, roofers, tinsmiths, glaziers, marble-workers, etc.), and the list of artists who worked on decorating the exterior and interior of the building.

A beautifully crafted balcony with intricate variations of wrought iron perches above the front door. The centre grate includes a fine gilt stag from the Bruny de la Tour d'Aigues family coat of arms, a late addition made after the new owners acquired the home in 1758.



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THE ENTRANCE HALL

The entrance hall plays a main role in the distribution of rooms in a private mansion. As the first room, it must impress upon guests the splendour of the property.

According to accounts, when the Brunys organised parties at the mansion, they would have a servant dressed up in Middle-Eastern attire awaiting guests in the entrance hall.

Two imposing braced atlantes dominate the hall, seeming to hold up the mansion. They are the work of sculptors Honoré Gastaud and Esprit Routier. Between the two giants, a mascarón bears the Bruny family coat of arms. The same stag depicted on the balcony ironwork is represented here once again. In the corner, an indoor fountain, typical of private mansions in Aix, underscores the wealth and luxury of the house in a region where water was scarce and precious.

From the staircase in the entrance hall, three flights of stairs lead up to the two floors above. It was one of the first elements to be classified in 1925 and rightly so. In Robert de Cotte's design of the facade, the first portion of the monumental staircase can be seen from the entrance porch. Even at the time it was built, it was considered as an outstanding decorative feature that could be seen from the outside of the building. The staircase's elegant ironwork was crafted by locksmith

Raynaud, with acanthus leaf scroll motifs and interlocking Rs representing the Rolland de Réauville family. The same initials can also be seen in the plasterwork of the Salon des rinceaux.

THE MUSIC ROOM

The private apartments of the Hôtel de Caumont and their rich decor are perfect examples of the ambitions of its various occupants. At the time, one trend in particular reflected the high social status of house owners in the Mazarin quarter: specialised rooms, usually reserved for high nobility and princely palaces. The Hôtel de Caumont thus had a room dedicated to music and the playing of instruments. It was also an important place for socialising as music played a central role in the social life of 18th century high society. In 1742, the Rolland de Réauville family demonstrated their passion for music when they ordered an organ. Unfortunately it is no longer in the house (the Marquise de Réauville sold it on 5 February 1761 and it can now be found at the Saint-Sauveur d'Aniane Abbey). The drawing room presented here evokes the typical features of an 18th century music room in Aix-en-Provence.



© Culturespaces / S. Lloyd

In the middle of the room stands the frame of a harpsichord built in the early 18th century, which shows the luxurious decoration of the instrument. The same attention to decoration can also be seen in the fine maple carvings topped with gilding that ornament the console of the harp made by the famous instrument maker, Jean Henri Nadermann.

Four senses are represented in the gilt plasterwork of the ceiling. Sight is depicted by two putti observing the sky with a pair of binoculars and globe, hearing is depicted by putti giving a concert, taste seems to be symbolised by two putti sitting in front of a pastry, and the sense of touch is evoked by two putti sculpting a bust.

PAULINE DE CAUMONT'S BEDROOM

This room exhibits the happy youth of this beautiful young lady growing up in Aix. When Pauline married Amable de Sytres in 1796, the Marquis was said to have boasted that he “took from Provence its most beautiful daughter, its finest château, its finest mansion, and its largest fortune”. The only known portrait of her hangs facing the mirror.

After the death of Louis XIV in 1715, the 18th century rediscovered intimacy, alcoves and boudoirs. The pomp of Versailles gave way to a more relaxed and easy-going lifestyle. Interiors became places where extravagance met comfortable living.

The bed shown in this room is typical of the taste for alcoves and intimate spaces in the Louis XV era. It is what is commonly referred to as a *lit à la polonoise* (Polish-style bed). Four posts rise up from the head and footboards, creating a canopy richly ornamented with a thick piece of fabric that can be closed for privacy.

It is also the epitome of the Rococo style, which is well depicted on the walls of the room and the gilt console under the mirror. The decorative arts shifted towards the trend for scrolls, plant and mineral motifs in which nothing appears to be symmetrical and everything takes on shell and foliage curled forms. The natural curves and fanciful spirit at the heart of the Rococo style contributed greatly to creating a warm and intimate atmosphere.

The plasterwork is less ornate than in the other rooms and gives off a more intimate and casual dimension with its Middle-Eastern monkeys. One seems to tip its hat to visitors while the other plays on a swing. Above them, decorative framing features putti playing with floral garlands. This decor came later and dates back to the Bruny family era, as seen on the family coat of arms with the stag above the central trumeau.



© Culturespaces / S. Lloyd

THE GARDENS

When François de Réauville decided to build his private mansion in 1715, he commissioned the architect Robert de Cotte to draw up plans for the garden of the Hôtel de Caumont in the classic style of the period: immaculate geometric lines, pursuit of symmetry, open perspective, water parks... all hallmarks of so-called "French gardens".

Culturespaces undertook the reconstruction of the upper and lower gardens in the spirit of the venue, with the help of archives containing the original plans made by Robert de Cotte.

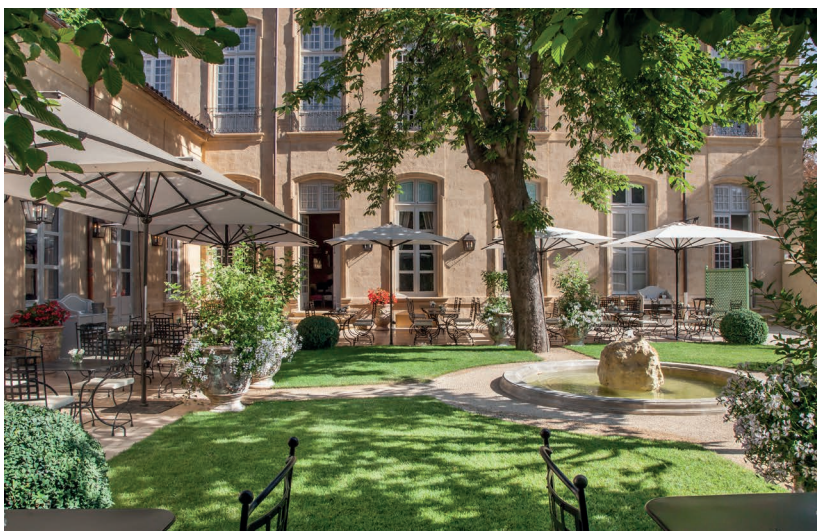
Thus, the parterre (formal layout) of the upper garden consists of a lawn interspersed with boxwood spheres and divided into geometric and symmetrical compartments placed around an ornamental pond. In these gardens flourish plants typical of mansion gardens at Aix in the eighteenth century: among the most common species are laurel and boxwood. There also be acacia (false-acacia from North America, established in France in 1601 by Jean Robin), cypress, yew, lime tree, lilac, red and silver maple, and other plants that are emblematic of the region: the green oak, the agapanthus and the hackberry from Provence. Hornbeam, mulberry, ivy and magnolia complement this fine diversity of plants.

The upper garden parterre features a lawn punctuated with round boxwood shrubs around a circular ornamental pond.

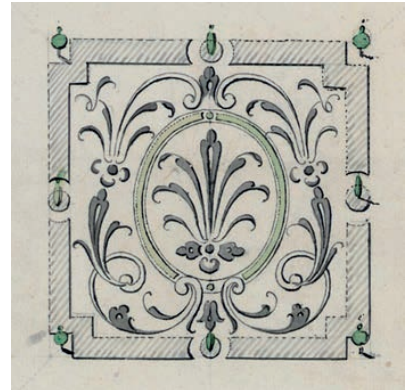
It opens into a pleasant view over the garden below. The lower garden is surrounded by an evergreen oak and yew double hedge. They frame boxwood hedges modelled after the original pattern designed by Robert de Cotte for the mansion.

Beyond, the eye is drawn to the Fontaine des Trois-Tritons (Fountain of the Three Tritons), sculpted out of Estailades stone. These tritons, like dolphins, are mythical creatures and the allies of the gods, and particularly Neptune, god of the sea.

The restoration of the gardens was undertaken by Pinson Paysage to whom we owe the recent renewal of the flowerbeds of the Latona basin at the château de Versailles. The restoration of the gardens was carried out with the support of the ENGIE Corporate Foundation.



© Culturespaces / S. Lloyd



Dessin par Robert de Cotte, v. 1720



Fontaine des Trois Tritons, jardin bas © C. Moirenc



Broderie de buis, jardin bas © C. Moirenc

2022 programmation

EXHIBITION TREASURES OF VENICE. THE CINI COLLECTION - November 19, 2021 - March 27, 2022

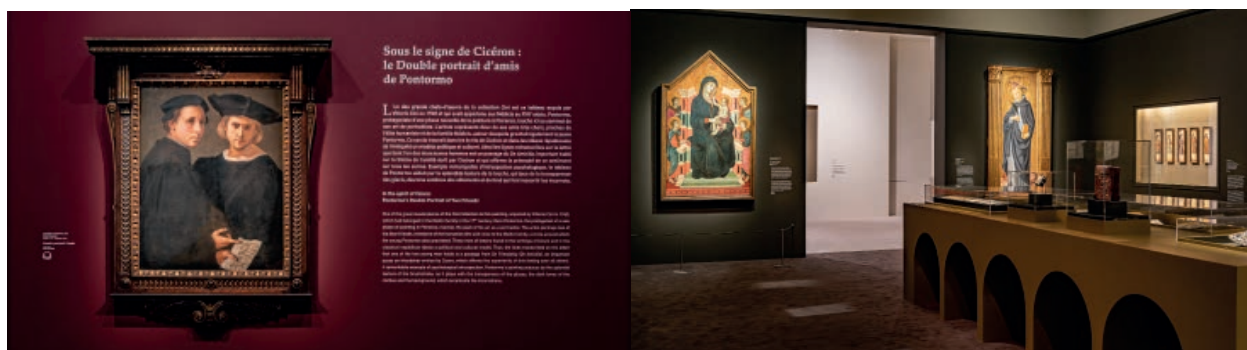
On the occasion of the 70th anniversary of the creation of the Giorgio Cini Foundation, the Hôtel de Caumont proposes a journey to Venice by presenting masterpieces from the Cini Collection, one of the most important collections of ancient Italian art. Presented for the first time abroad, a selection of 90 works that document the most important nuclei of the collection, both aesthetically and culturally, will span the period from the 14th to the 18th century.

RAOUL DUFY EXHIBITION - May 6, 2022 - September 18, 2022

In collaboration with the Musée d'Art Moderne de Paris, the Hôtel de Caumont-Centre d'art d'Aix-en-Provence presents an exhibition devoted to the work of Raoul Dufy (1877-1953). Featuring some one hundred works (paintings, drawings, watercolors and ceramics), mostly from the Musée d'Art Moderne in Paris, but also from several public and private collections, this exhibition explores all of the artist's periods, with particular emphasis on the close ties Dufy maintained with the work of Cézanne from 1908 to 1914. In 1908, like a journey of initiation, Dufy and Georges Braque from Le Havre surveyed Cézanne's lands, in particular L'Estaque, whose motif they took up again while conforming to the master's lesson: color is reduced and forms are geometrized. Beyond L'Estaque, the South of France allowed Dufy to make new pictorial experiments after the First World War by dissociating color from drawing.

YVES KLEIN EXHIBITION - October 28, 2022 - March 26, 2023

Organized in collaboration with the Yves Klein Archives and featuring some sixty works from public and private collections, this exhibition traces the artist's trajectory from Nice under a completely new angle by exploring the theme of the intimate.



Exhibition Treasures of Venice. The Cini Collection © Culturespaces / E. Spiller

Past exhibitions

2015 Canaletto / Les collections du Prince de Liechtenstein

2016 Turner et la couleur / Marilyn. « I wanna be loved by you »

2017 Sisley, l'impressionniste / Botero, dialogue avec Picasso

2018 Nicolas de Staël en Provence / Chagall. Du noir et blanc à la couleur

2019 Chefs-d'œuvre du Guggenheim. De Manet à Picasso, la collection Thannhauser / Hokusai, Hiroshige, Utamaro. Les grands maîtres du Japon

2020 Joaquín Sorolla. Lumières espagnoles

2021 Zao Wou-Ki. Il ne fait jamais nuit / Trésors de Venise. La collection Cini

THE FILM CEZANNE AU PAYS D'AIX



EN PROJECTION PERMANENTE DANS L'AUDITORIUM

Time : 28 minutes

Realisation : Antoine Lassaigue / Ligne de

Front Production : Culturespaces

Paul Cezanne (1839-1906) was one of the greatest impressionist painters and a pioneer in the cubism movement. He was deeply attached to Provence, where he was born, and spent his time exploring the region and painting the landscapes and homes that had left an impression on him.

The film "Cezanne in the Aix region" pays tribute to the artist and his love of his birthplace and the region where he grew up. It offers a glimpse into Cezanne's private life, his relationship with his father, and his secret life in l'Estaque with Hortense Fiquet, with whom he had a son. The story is told in an upbeat and powerful way, including voiceovers and dialogue of the painter's own words. The film also shows his most outstanding paintings (Mount Sainte-Victoire, the Jas de Bouffan garden, portraits of Hortense, etc.), and images of places where the painter lived, worked and expressed himself artistically.

The film emphasizes Cezanne's pictorial research in Provence and his vision of painting while touching on some of the key moments in his life, such as his friendships with Zola and Renoir as a young man. Key Paul Cezanne experts contributed to the making of the film, including Denis Coutagne, art historian and honorary curator of the Musées de France, and Philippe Cezanne, the artist's great-grandson. They brought their expertise to this project: Denis Coutagne, art historian and honorary curator of the museums of France, and Philippe Cezanne, the master's great-grandson.

THE SPONSORS

Since its inauguration in May 2015, numerous donors and sponsors have sought to accompany the Hôtel de Caumont Centre d'Art, thereby ensuring that its various projects meet with a wide audience and growing success.

An endowment fund has been specifically set up in order to gather the donations of sponsors and support the development of cultural activities at the Art Centre.

the companies' commitment, at the heart of our projects

The Hôtel de Caumont warmly thanks those companies and foundations who place their trust in us by sponsoring specific projects:

The Société Marseillaise de Crédit, founding patron and sponsor of the exhibitions Canaletto, Rome-London-Venice in 2015 and Botero, dialogue avec Picasso in 2017.

The Crédit Agricole Alpes Provence Corporate Foundation, sponsor of the exhibitions Turner et la couleur in 2016 and Sisley, l'impressionniste in 2017.

The ENGIE Corporate Foundation, founding patron and sponsor of the restoration of the gardens of Hôtel de Caumont in 2015.

Barclays, sponsor of l'exposition Marilyn, I Wanna Be Love by You in 2016.

Monte Paschi Banque, companies members of the Cercle Caumont.

The companies Cofely Axima, Cofely Services and Cofely Ineo, sponsor of the exhibition Canaletto, Rome - Londres - Venise in 2015.



the cercle caumont

The mission of the Cercle Caumont is to bring together businesses and individuals wishing to show their support for the cultural life in Aix by working together to build a vibrant cultural programme at the Hôtel de Caumont Centre d'Art and to raise its profile to a wider public.

In 2015, the Cercle Caumont supported the production of the film Cézanne in the region of Aix as well as the exhibition The Collections of the Prince of Liechtenstein. This year, the Cercle Caumont supports the exhibition Turner and Colour, which takes place from 4 May to 18 September 2016.

Members of the Cercle Caumont play an important role in the life of the Centre and benefit from a number of exclusive privileges: free access to all events programmed; invites to events and guided tours; priority access to the restaurant; catalogues and special edition issues of magazines and publications of the exhibitions offered.

www.caumont-centredart.com/fr/mecenat

CERCLE CAUMONT

THE CULTURESPACES FOUNDATION

In 2022, the Fondation Culturespaces is continuing its work at the Hôtel de Caumont by offering two free educational projects for 1,000 children aged between 5 and 12 who are far from the cultural scene.

The program «Discovering the Hôtel Caumont» allows children to learn about the history and heritage of their region by immersing them in the daily life of two children who lived in the 18th century at the Hôtel de Caumont. Designed in 4 stages, this program includes an educational session with games and fun activities, a guided tour of the mansion in the form of a treasure hunt, a creative workshop on the art of coats of arms and a mini-exhibition of the coats of arms created.

The discovery tour «Between the Court and the Garden» allows children to discover the art of French-style gardens, following in the footsteps of the Baron de La Tour d'Aigues, the former owner of the house, who was a keen student of natural sciences, botany and zoology.

The Foundation is renewing its participation in the national event «Rendez-vous aux jardins» on Friday, June 3, 2022. Students from the academies of Marseille and Aix-en-Provence will be invited to discover the know-how of the gardeners at the Hôtel de Caumont through meetings and educational workshops.

ABOUT THE CULTURESPACES FOUNDATION

In order to fight against inequalities in access to culture, Fondation Culturespaces has been developing educational programs for children who are vulnerable due to illness, disability or social exclusion since 2009. By making them the actors of a tailor-made educational program, the Foundation accompanies them in the discovery of a universal historical and artistic heritage,



to better help them build themselves through culture and integrate into society. Fun and interactive experiences are offered in a dozen exceptional cultural establishments, including the Atelier des Lumières (Paris), the Villa Ephrussi de Rothschild (Saint-Jean-Cap-Ferrat) and the Théâtre Antique d'Orange. By raising awareness of culture, art and heritage in an inclusive and engaging way, the Fondation Culturespaces combines solidarity with creativity. This singularity makes it a benchmark player in France in terms of cultural and artistic awareness for children in situations of exclusion. The Fondation Culturespaces is placed under the aegis of the Fondation Agir Contre l'Exclusion (FACE).

For further information please consult: fondation@culturespaces.com

IMAGES



Façade sur cour d'honneur © S.Lloyd



Portail de l'Hôtel de Caumont - Centre d'Art © C. Michel



L'Hôtel de Caumont - Centre d'Art © S. Lloyd



Escalier d'honneur © S.Lloyd



Escalier d'honneur © E. Spiller



Salon de Musique, 1^{er} étage © S. Lloyd



Chambre de Madame, 1^{er} étage © S. Lloyd



Café Caumont, Salon chinois © S. Lloyd



Café Caumont, Salon des Putti © S. Lloyd



Café Caumont, Salon des Rinceaux © S. Lloyd



Café Caumont, jardin © S. Lloyd



Jardin, Café Caumont © S. Lloyd



Jardin bas, broderie de buis © S. Lloyd

PRACTICAL INFORMATION

ADDRESS

Hôtel de Caumont - Centre d'Art
3, rue Joseph Cabassol 13100 Aix-en-Provence
Tél. : + 33 4.42.20.70.01
www.caumont-centredart.com

The Hôtel de Caumont - Centre d'Art is located near the Cours Mirabeau.
Motorways : autoroute A7, A46 and A8 (Paris, Lyon, Nice) A54 and A9 (Montpellier, Nîmes, Arles). TGV stations : TGV Aix-en-Provence and Marseille.
Airports : Marseille-Provence

OPENINGS

Hôtel de Caumont Centre d'Art is open every day.
May-September: 10am-7pm
October - April: 10am-6pm
The shop is open every day during the art centre opening hours even on Sundays.
Opening of the Café Caumont from 10 am:
- From Sunday to Monday: 10 am - 7.30 pm
- From Tuesday to Saturday: 10 am - 9 pm (until June 8) / 10 am - 11 pm (From June 9)
Last entrance 30 minutes before closing. The shop and the Café are on free access everyday.

RATES

Visit during exhibition:

Exhibition: €14,5 full rate / €13,5 reduced rate / €11,5 senior rate / €10 youth rate Family offer (2 adults and 2 young 7 to 25): €43

Audioguide: 4 €

Visit audioguide included, without exhibition: €6,5 full rate / €5 reduced rate

Reduced rate for children aged 7-17, Education Pass holders, students, disability card holders and unemployed (on presentation of written proof).

Groups rates (from 15 people) : Tour of the Hôtel de Caumont + exhibition : € 10

Rate between two exhibitions : € 5

Contact : Lola Bouillot - +33 4 42 51 54 50 - groupees@caumont-centredart.com

RECEPTIONS AND EVENTS

Its central location in Aix-en-Provence and its unique surroundings make the Hôtel de Caumont the ideal place to hold your event. While the Hôtel de Caumont is closed to the public, offer your guests a private tour of the historical rooms, the gardens, and the temporary exhibition.

Contact : Catherine Courteau - +33 4 42 16 43 71 - receptions@caumont-centredart.com

PRESS CONTACTS

Diane Soulié : diane.soulie@culturespaces.com - +33 1 56 59 92 57

For exhibitions: Inès Masset - ines@claudinecolin.com - +33 1 42 72 60 01

Hôtel de Caumont - Centre d'Art

3, rue Joseph Cabassol 13100 Aix-en-Provence

Press contact:

Diane Soulié

diane.soulie@culturespaces.com

01 56 59 92 57